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the bag being crushed. A few are trimmed with lace, but these are the exception. A work bag of basket shape is slung on to a cradle like the legs of a campstool, it is deep and capacious, open and square at the top and ornamented with bows at each corner.

Among the trifles are some novel tinted calendars on duck linen very neatly made. There are marvels of exquisitely fine needlework in the room devoted to the exhibition of embroideries for infants' use. A miniature carriage rug made of fine white thick cricketer flannel is beautifully enriched with flowers in raised ribbon work. An old-fashioned rose blanket sketchily embroidered in white silk is noticeable. A head flannel of finest white cashmere lined with white silk has a charming conventional design closely embroidered on it in white silk outlined with cord. Quite a novelty for a tiny crib spread is in raised embroidery composed of small separate sprays of flowers and blue ribbons. It looks like Dresden china. The spread is finished off with lace. A silk pillow worked in apple blossoms is charming. Another pillow on fine Chinese grass lawn worked in white linen floss all over with a shell and scroll design seems almost too fairy-like for use. A novelty for holding powder and puff is a bag of chamois leather covered with silk; a disk of cardboard forms the base of the bag, which is drawn together with ribbons, leaving a full frill of silk at the top, through which projects the long ivory handle with which the puff is furnished.

THE useful and effective design on page 13 can be applied to a variety of purposes for needlework. Being a repeat, it can easily be adapted for bordering tea cloths and luncheon cloths, worked solidly in raw white silk on fine linen, the outlines and centres being put in with gold-colored outlining silk. The band on the lower edge could be darned with gold embroidery silk or filo floss to match the outlines. For a table scarf, delicate tints might be introduced for the flowers, while the band should be worked with some contrasting color somewhat darker in tone. For easel scarfs, tinting outlined with fine silk or gold thread on surah or bolting cloth would look well, the band being also tinted in contrast and darned to match. Sash ends treated in this manner would be very dainty and handsome.

#### CHINA OBJECTS FOR DECORATION.

THE china painter searching for something to decorate which will make a suitable present for a male friend will welcome the "smoking set" just brought out. It consists of a tray holding a tobacco jar with cover, three open jars of sizes suitable for holding respectively, cigars, cigarettes and matches, and an ash tray. The whole thing costs only \$1.25. Almost any of the many designs for tea-sets given in past numbers of *The Art Amateur* will furnish suitable decoration for this novelty, and perhaps, especially, the one given in the present number of the Magazine.

There is a pretty scent sprinkler like a watering can (\$3.50). A pepper box in the form of a tomato costs 75 cents.

A large Royal Worcester vase, egg-shaped, on three feet, is not dear at \$3.90.

An elegant water bottle with tumbler and stand costs \$7.00. There is underglaze decoration of rich "old Derby" blue, and white spaces are left to be filled in with medallions of figures or flowers, or, say, a decorative monogram in gold. Handsome dinner services come in the same style, the shoulders of the dishes and plates being blue and the centres left white for decoration. These plates look very well treated in gold only. They may be had either square or round. The former cost \$1.50 each, the latter \$1. The china is very fine and highly glazed.

The quaint Martha Washington tea-set (\$8.00) is an exact reproduction of a set in use at the White House when Washington was President. Each piece carries medallion heads in low relief of the General and his wife. The set consists of tea-pot, sugar basin, cream jug, two tea-cups and saucers and tray.

A Belleek set, about the same price, with the same number of pieces, is made in cactus form, the indented and prickly growth giving to the objects an air of solidity without clumsiness.

Seaweed and shells in relief are the main decoration for a flower or salad bowl, and only a little taste on the part of the amateur is necessary in the tinting to produce an exquisite effect (\$3.50).

Another oblong bowl for flowers with writhing serpents for handles costs \$4.50. A Belleek ice-bowl and plate with crinkled edges, \$5.25; a Roman punch-bowl of the same ware, tazza shape, \$1.75; a butter dish like a bee hive, 95 cents, in French china.

One of the prettiest novelties seen is so ornamental that although intended for a lobster salad or prawn dish, it may not be out of place to mention it here. It consists of four curved shells joined together. A lobster most artistically modelled forms the arched handle; four small shells fitting in between the larger ones serve as butter plates. This unique object costs \$3.60.

China of domestic make with relief decoration of lotus, flowers and leaves includes claret, lemonade and water jugs. A New Jersey manufacturer also issues for the toilet table a pretty oval jewel-box with a signet ring in the centre of the lid to raise it by (\$1.90). The little border of heath given last month (page 121) would serve very well as a motive for the decoration of the box, and the group of cupids in the same number (page 126) would ornament one side charmingly, if something more elaborate were desired.

THERE is a fashion now for all kinds of ornamental china in high relief, the decoration being figures, birds, fish, fruits and flowers. Some of the designs are very pretty and ingenious. One shows a mermaid whose tail is twisted around a shell large enough to hold flowers or fruit. A smaller size takes olives or bon-bons. There are candelabra and candlesticks, some in sets to match, for the dinner-table. Objects of this sort, with designs very similar to those ready decorated, can be had in plain china at comparatively moderate cost. These the amateur can decorate for himself. To follow the newest and most popular style, first tint the whole object a soft cream color and afterward shade the base and the branching candlesticks with warm browns, ranging from light to dark. The little French figures, sometimes single, sometimes in groups of two or three, should not be shaded at all; but the features, and some of the points in the dress, are delicately picked out with dark brown. Matt colors are used; being opaque when fired, they look rich and soft. A little gold splashed over the shaded parts is sometimes added. Occasionally the same method is followed in other colors, such as delicate mauve, blue or pink, for the lightest tint, shaded with quiet, dark tones of the same color. Another plan is merely to ornament the white china with burnished gold, thus bringing out the leading features of the design. This style is also adopted in colors, using one color only in place of the gold. Some of the candelabra are so exactly in the Dresden fashion, with cupids or Watteau figures and tiny garlands of raised flowers, that it would obviously be bad taste to decorate them otherwise than in the manner peculiar to Dresden china—that is, with transparent paints in natural colors of the most delicate type. This is not difficult, for all the colors are put on in flat tints and need only one firing. Little flowered and striped patterns on the dresses, characteristic of the well-known Dresden shepherds and shepherdesses, may be added, and a little gold may also be judiciously introduced.

A NEW contrivance for holding photographs of all sizes is convenient and pretty. It comes in the form of a two-fold screen from about eighteen to twenty inches high; it is covered in front with satin, silk, velvet, or some other rich material; the back is lined with silk and covered with a series of flat bands, one above the other, from top to bottom. These bands, being fastened at the lower edge to the lining, form pockets in which the photographs are placed. The obvious advantage of this plan is that you can easily take a photograph out to inspect it. Some of these screens are elaborately decorated with embroidery or hand painting, either flowers or figures being employed. The panels are frequently cut out in fancy shapes at the top. For painted figures those in Watteau style, such as "The Music Lesson" and "The Fountain of Love," published in *The Art Amateur*, December, 1888, and February, 1889, are appropriate.



SUGGESTION FOR HANGING BRIC-A-BRAC SHELF.  
(PUBLISHED FOR "BACHELOR," NEWARK, N. J.)

ANOTHER novelty for cabinet-sized photographs is made for hanging against the wall, and is so arranged that the pictures are placed one beneath the other instead of side by side. It will hold three, five, or seven pictures, and is made to fold up bookwise, if necessary, or for packing; only the pictures fit in sideways and there is no opening at the back, so that they go in singly instead of back to back. When hung up these settings for photographs remind one of the Japanese kakemonos. They are generally covered in figured silk or plain silk, with simple devices painted on them.

A DECIDED novelty, but a device we cannot commend as artistic, is the photograph frame in the shape of a musical instrument, such as a guitar, lute, banjo, violin, or harp. The instrument is represented full size, the front being covered either with rich flowered silk, or plain silk decorated with embroidery or hand painting. The back and sides are mounted in plush or velvet, and the strings are of gold cord. Exactly in the centre of the face of the instrument the photograph frame is set, with a narrow margin of plush to match the back. Some of the instruments have bows of ribbon and loops to hang them up by; others have supports at the back, so that they can stand on a table or on the top of a piano.



DESIGN FOR A PLAQUE. BY ELLEN WELBY.  
(SEE ANSWER TO S. T., BALTIMORE, PAGE 27.)

SOME chrysanthemums of the new Mrs. Alpheus Hardy variety have been shown by a New York florist, the original plant of which cost its owner \$1500. This rare and beautiful flower is pure white, with wide curved leaves which curl up toward the centre; a slight down covers them near the end, and this gives a peculiar soft and delicate look, which is very attractive. The flower has a history. A little Japanese boy ran away from home and took passage to Boston in a ship belonging to Mr. Alpheus Hardy. That gentleman became interested in him and gave him a liberal education. On his return to his native country the lad sent Mrs. Hardy, among other things, a number of plants, which she in turn gave in charge to a Boston florist. They proved to be a great variety of chrysanthemums, and among them the one which now bears her name, and which has created a furor.

MESSRS. WINSOR & NEWTON, as we learn from their New York agent, Mr. Aquila Rich, have added to their well-known water-color and oil pigments a new yellow, which they claim to be absolutely permanent, and which is certainly, as to tone and richness of color, a desirable substitute for the chromes and pale cadmiums. Aurora yellow, as it is called, is a pale normal yellow, tending neither to lemon nor orange. A new pale cobalt yellow will also shortly be issued by them under the name of "Primrose Aureolin."

## Treatment of Designs.

### THE STUDY OF PEARS. (COLORED SUPPLEMENT NO. 1.)

THIS very clever study in oils, by Mathilda Brown (for the use of which we are indebted to her friend, Mr. Bruce Crane, who owns the original), will be found useful in many ways from a decorative point of view. More than this, it is distinctly useful to a learner, who will certainly gain much knowledge for future application by making a conscientious and careful copy of it. The treatment is simple and sketchy, the lights and shadows are broad, the coloring is harmonious and the texture of fruit and foliage is most happily rendered. The manner of massing the leaves should be carefully noted, and the same principle followed when the time comes for painting such a subject as this direct from nature. The beginner too often works laboriously to make out each particular leaf, and the result is painfully unnatural. To copy the study exactly, procure a canvas sufficiently primed to prevent the colors sinking too much. The grain should not be too fine for such work; a good tooth gives quality and texture, thus lessening the amount of labor necessary for gaining the desired effect. What is called Roman canvas is very good for the purpose. Let your brushes have a good spring in them, and use them as large as possible, so long as you can manage to control them. This method teaches freedom and rapidity.

Make a careful sketch in charcoal of the general outlines; the details can be modelled in the painting. Then go right to work by blocking in the shadows on the fruit. Let the shadows rather transgress their apparent boundaries, or they will be too much curtailed when blended with the lights. Do not attempt any softening off when first laying them in, but give their distinct forms with care and precision. This can be done with raw umber only; to begin with, put on thinly.

For the pears, which are ripe and mellow, set your palette with raw umber, raw Sienna, ivory black, lemon yellow and flake white. Keep the shadows comparatively thin, and lay on the lights with unsparing hand. Get in the broad masses of light and shade, afterward blending and modelling with just the tint you see is needed. Do not work the pigments about more than is absolutely necessary if you wish to preserve brilliancy and crispness. The half tones are a mixture of lemon yellow with a little ivory black and raw Sienna. The shadows are composed of the same colors with the addition of raw umber. The highest lights have white added to the lemon yellow; next to them use lemon yellow only. Try and finish up as you go so far as possible. Nothing more than a little touching up should be needed when all the study is brought to the same stage. Pale lemon chrome may be substituted for lemon yellow on economical grounds. That put up by Winsor & Newton more closely resembles lemon yellow than any other make.

For the foliage, all the colors mentioned will be required, with the addition of cobalt, Antwerp blue, Indigo blue, emerald green, burnt Sienna and yellow ochre. Mix various tints of green by combining; for cool, gray lights, cobalt, yellow ochre and white, using raw umber, instead of the ochre for darker tones of the cool color. For an apple green, mix emerald green, black, yellow and white. Add some raw Sienna for a warmer shade and omit the black. A little Antwerp blue with yellow, white and plenty of raw Sienna makes a good intermediate tone. The darkest tones are made by mixing burnt Sienna with indigo. Avoid crudity in mixing the greens; for although the colors to be used are given, it is on the proportions in combining them that much of your success depends. It is to results we must look, and no matter how obtained (for no two artists employ just the same palette.) Formulas are merely given as aids to the inexperienced. Observe that the leaves must be put in sharply and crisply, as in the copy, where they show in excellent contrast to the solidity of the pears.

For the stems, use raw umber, black, white and some burnt Sienna in parts. Drag a little white, tinged with brown madder over the lights. The background in the lighter parts is composed of raw umber, white, black, yellow ochre, with some cobalt in the grayest parts. The same colors, with the addition of indigo and burnt Sienna, are employed in the dark shadows, with perhaps a touch of Indian red in the pinkish tones. When all is brought forward to the same degree of finish, touch up wherever needed, heightening lights and strengthening shadows with clear decided touches.

Use as little medium as possible throughout. Some persons like Roberson's ready prepared medium, in the convenient form of a tube; others like a mixture of prepared linseed-oil, copal varnish and spirits of turpentine in equal parts. This is an excellent mixture if moderately resorted to, and keeps the colors clear and brilliant; it is also a good dryer.

This study would form an excellent motive for decorating a transom, the upper panels of a screen, or, with additions and modifications, it might readily serve for part of a subject to be composed for a two or three fold screen. If successfully copied just as it is, it will be found quite worthy of a frame. We especially recommend it to the notice of teachers in art schools and private studios. It is beyond dispute a good study in color and drawing.

### THE MAPLE LEAF PLATE. (COLORED SUPPLEMENT, NO. 2.)

ONLY two colors are needed for painting this design on china—apple green and carmine, or Japan rose. The green must be first put on all over the leaves and blended; add a little tinting oil to the color to keep it from drying too quickly. Lay the color on one leaf at a time, and, directly it is blended, and while still wet, with a clean brush just dampened with turpentine, take out the spaces intended for the rose color. On no account paint the red over the green, the tints would mix in the firing, and produce a neutral shade. When the green is dry lay in the pink; no oil is needed for this. Do not trouble if the work looks slightly patchy before firing; the heat necessary to fix the colors will fuse them sufficiently to soften and blend the edges. The china must be fired before the gold outlines and veins are put in. It would, however, be well to give the broad band two coats of gold, one for each firing. If economy be an object, then paint the band with a shade as near gold color as possible, and, after a first firing, paint the gold over the color. This plan enriches solid gold painting very much. Nothing looks worse than a meagre coat of gold, with a suggestion of the white china showing through. It would be quite admissible in place of the gold to use a rich dark color for outlining, such as red brown, for instance. This design would make an excellent decoration for a cake plate or card basket. If the plate be round the point of the leaf beyond the circle should be painted on the under side, as though folded over. If the design be repeated, it would serve for any cylindrical shape, such as the base and top of an umbrella stand, or a tall, straight jar for flowers. The space between the bands might be ornamented with single leaves of the two sizes scattered at intervals; it could, if preferred, be filled in with the same design repeated all over the jar. For a cracker jar half the design would be sufficient. A broad plain band should be added on the lower straight edge. The four small leaves forming the centre of the design would be exactly suited for the cover.

FOR TINTING AND EMBROIDERY this design would also come